THE FRESHMAN ENGLISH TOUR: THEORY AND PRACTICE OF AESTHETIC EDUCATION IN A MUSEUM SETTING

by

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For Herwig and Susan, with gratitude.

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INTRODUCTION

In the spring of 1996 Dr. Carole Henry came to the Georgia Museum of Art as a guest speaker for a group of docents of which I was a member. She encouraged the docents to interact playfully and intelligently with the art objects present. Her primary tools were open-ended questions and imaginary entries into the worlds of the art objects themselves. It was a powerful learning experience that put the art at center stage.

When Dr. Henry offered her Museum Education course to me as a directed readings I could not resist the opportunity. I had become very interested in the field of Museum Education while working in the education section at the Alabama Department of Archives and History, where I had had the opportunity to design and conduct tours. Dr. Henry, on discovering that my background and interest was museum tours and that I also loved poetry, suggested that I develop a tour for the Georgia Museum of Art dealing with literature and the visual arts.

The former Curator of Education at the Georgia Museum of Art, Ms. Katie Brown, had offered a Freshman English Tour. Unfortunately, there were no written materials documenting this tour on which to build and, as Ms. Brown was the only person who had offered the tour, there was no one I could observe or get ideas from. The only information I had about the tour was that Ms. Brown had talked about paintings using literary terms. This seemed like a good idea because art terminology is often unfamiliar to people who are not art professionals.

I thought it would be a lot of fun and a great challenge to find meaningful ways of initiating conversations about visual arts and poetry. After meeting with the English faculty and talking to them about their needs I decided to use poetry from the freshman textbook, Discovering Literature, as an entry point into the world of modern painting. The readings from my Museum Education course as well as my previous research all seemed to reinforce theoretically such an approach; however, when it came to concrete examples of other such projects there was almost nothing to guide me.

Because of the lack of theoretically-based museum practices, I decided to try to find out, through my

project, if theory really could be translated into practice and if, when translated, the results were what participants needed to enhance their levels of interaction with and understanding of art objects.

The Freshman English Tour began as one forty-five-minute tour which focused on three paintings. It soon became evident that participants, students from the freshman English classes, had so much to say that even three paintings were too many to deal with in this amount of time. The tour was extended into three visits with students coming to the museum on their own after the first and second group visits.

The tour was offered for about eighteen months after I finished Dr. Henry's course and grew and changed significantly. I gave the tour twelve times with nearly two hundred participants (including three groups from the American Language Program). Continuing research and participants' responses lead me to believe that the Freshman English Tour addressed important issues for these groups of novice art viewers.

It became evident that the issues raised by such a project were too large to be properly addressed within the length and scope of one course. My research and practical experiences with this particular tour became a compelling topic for the Master's thesis.

The fundamental issues explored in this project, both in the research and in the design of the tour, have been how to engage participants who have little experience with art in discussions which grow out of their own observations. Knowing where to begin asking oneself questions when viewing art is what I refer to in this paper as aesthetic education.

Inquiry is perhaps both at the initiation and fruition of the process of aesthetic education. Robert Morris, artist and scholar, wrote in the Winter 1997 issue of Critical Inquiry about the role of the question in making and perceiving art:

> It is as if I wanted to say that my actions in making art fell on the side of the question rather than of the statement. Do I feel that my actions in making art have always been shaded with questions? … I would like to float out the notion of an interrogative space, … so when the examples of the art appear they are coated or infected with a kind of question-like aspect. I see a field of uncleared obstacles between a family of related boundaries or grammatical games,… the question and the proposition, the doubt and the statement, the impression and the inference, the intention and the action, and especially the actions in making art and the status of the resultant object.[1]

Morris suggests that the ambiguities and questions raised through artistic creation are more important than finding resolutions to artistic problems.

I agree with the spirit of Robert Morris's statement and have designed the Freshman English Tour more as a space for exploring ideas that arise out of

both poetry and paintings than as a way of coming to predetermined interpretations. While we find meaning in works of art during this tour, there is always the residual feeling that, if we looked at the piece again, there would be more to explore and that, over time, our interpretations could easily evolve.

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[1] Morris, Robert. "Professional Rules" in Critical Inquiry. University of Chicago Press. Winter 1997, vol. 23, number 2.

CHAPTER ONE

SEEKING A THEORETICAL COMMON GROUND FOR AESTHETIC EDUCATION

An aesthetic education is not something that is given or received, but rather it is an attempt to stimulate art viewers to generate questions and ideas about works of art based on their own observations. Elements of design, composition, technique, awareness of materials, cultural and historical background, and information about the artist are factors to take into consideration because these factors can enhance one's understanding of an artwork. But these kinds of peripheral knowledge cannot replace the knowledge one gains from actively experiencing a work of art.

Ideally, aesthetic education, which is a process, would bring the viewer to approach a work of art in such a way that it might involve that individual in an aesthetic experience. Such an experience subconsciously unites appreciation of design and artistic choices, awareness of outside influences and context, an unfolding of the artist's unique perspective, and a sense of emotional integrity. Through aesthetic experience, learning becomes an all-involving process that is inherently holistic. Giving individuals the tools which can promote aesthetic experience is therefore the foundation of

aesthetic education and the goal of the three-part tour which constitutes this thesis project.

Museums do not on a regular basis actively encourage an aesthetically-based experience for their visitors. In 1990 Stephen Weil wrote, "For all the space they occupy in the media, museums have thus far made only the shallowest dent in reality."[1] Perhaps part of this failure to influence their environments is due to the fact that traditional academic fields such as history, anthropology, literature and art history fill tours with isolated patches of information. An integrative and intellectually transcendent approach is essential when introducing art because this attitude most closely resembles the creative act. The French critic Theophile Thore wrote in the mid-nineteenth century that it is impossible to "remain enclosed in little systems of philosophy, religion, politics, literature, or art, in little cells, little symbols, little mythologies, when all religions, all institutions, all thought and all forms interpenetrate...."[2] An interdisciplinary and humanistic posture is then necessary for finding the most essential levels at which art might act on its viewers.

Art is a representative distillation of cultural and individual values and mores as well as a transcendent reflection of human potential and creativity. Through appeal to emotion and intellect, art communicates constants in human

nature throughout history, regardless of cultural influences or individual circumstances. Susanne Langer says that art is "the practice of creating perceptible forms expressive of human emotion."[3] Because of the inclusive nature of art, it is necessary to take an approach to aesthetic education that is interdisciplinary in the sense that it attempts to transcend disciplines rather than cross back and forth between the lines. Museum educators who focus on ancillary knowledge rather than the inherent potential art has to act on its viewers reduce art to its academic components. Concern for enhancing their visitors' experiences through a well-prepared organic process that promotes thoughtful, not formulaic, analysis is of primary importance. Physically and educationally, museums should bolster the confidence and competence of their visitors and help them "confront works of art openly and honestly."[4] Insuring that the focus is on the factors that contribute to aesthetic experience as opposed to subordinate ideas is an important responsibility of museum educators.

What is Aesthetic Experience?

Having suggested that aesthetic experience is the fundamental aim of aesthetic education, it is necessary to further define and explore the components of aesthetic

experience. Foremost, aesthetic experience is an **active process**, requiring full attention on the part of the viewer. In his article "Aesthetic Qualities in Experience and Learning," Donald Arnstine argues that no object is inherently aesthetic because "experience is the outcome of a transaction between some object or event and a perceiving person who has adopted a particular posture toward it."[5] Perhaps this quotation partially explains why it is not possible to use only formulae for analysis when viewing art. As suggested by the words "particular posture," each aesthetic experience is unique and incorporates the background and personality of the viewer as that person interacts with the art object. Michael Parsons, in the tradition of Sir Herbert Read, sees the difference between formulaic approaches to art and real interaction as the difference between "recognition" and "cognition,"[6] or a reliance on what one has been conditioned to see as opposed to what one actually sees.

However, in the interactive process known as aesthetic experience, it is sometimes possible for the viewer to rely too much on personal associations. There must be a balance between the viewer's own unique background and the ideas that an artist is trying to convey. Openness and a certain willingness to submit to another mode of seeing are necessary. If we impose too much of ourselves in the process

of perception, we are trivializing the artist's role. Sentimentality is the means by which we inadvertently transform art and rob it of its real value. D.W. Gotshalk describes the ideal interaction between viewer and artwork as the viewer's "transformation by the object, not transformation of the object...."[7] Object centrality is then a necessary characteristic of the aesthetic experience.

The psychologist Edward Bullough, also considering this concept of balance between the artist's and viewer's roles in aesthetic experience, distinguishes between different levels of "psychic distance."[8] He believes that more realistic/representational art creates less distance because it is easier for the viewer to relate to identifiable figures. Conversely, more abstract works create increased psychic distance and require more effort from the viewer. Viewers, on the other hand, can start out with too little or too much psychic distance. If a viewer allows only personal goals and needs to influence what he sees or if a viewer is so distanced that a work cannot be approached on any level, then the aesthetic seeds of a work have no way to germinate.

Describing the active process that is aesthetic experience is more problematic than it first appears. Helping students relate to works of art also implies helping them to know when to let the work speak for itself. In the format of a group tour, it seems necessary to give students a mechanism

for controlling the direction of their own questions concerning an object.

Another almost universally conceded factor in aesthetic experience is the quality of **intrinsic interest** that an object holds for its viewer during the process of investigation. One might say that an object draws its viewer in by posing a problem and asking the viewer to supply the necessary components for resolution. The object, with the help of the viewer, is able to create its own set of contextual references and therefore allows the viewer to dwell within this separate world created by the artist. The problem or problems can be posed on many levels and include elements such as style, technique, theme, or materials.

Monroe Beardsley names and describes some of the levels of perception on which art might be experienced: first there is a "phenomenally objective field" whereby one becomes aware of aspects such as colors, events or narratives, internal relationships (i.e. patterns); second comes an "awareness of form," which includes similarity, contrast, and recognition of design; third are "regional qualities" such as beauty, irony and elegance; finally there is "coherence and completeness" or "a sense of unity...."[9]

This multivocality, or ability to be read and interpreted on many different levels, contributes to the intrinsic interest created by an object. Museum visitors, in

a study described by Mihalyi Czikszentmahalyi that was conducted at the Paul Getty Museum, mention liking the challenge that a work of art can provide over a period of time. When only "a cursory involvement [with art] is sufficient," visitors feel that the work of art lacks something. Multivocality "was for many the key element in distinguishing great from average works."[10]

The challenge and intrinsic interest created by an object as described by Beardsley and Czikszentmihalyi deal with the unique and unpredictable nature of works of art. Donald Arnstine explains that it takes time for a pattern to unfold in a work of art but, based on the viewer's own unique personality and experiences, that individual creates certain expectations. It is this awareness of human expectations which allows the artist to make choices that will provide an element of surprise through what Arnstine calls "interference or discrepancies." When the pattern fails to fulfill expectations, the viewer's attention is held, tension is created, and a resolution is sought.[11] It is the practical job of a museum educator to help build tension between a visitor and an art object, not to dispel it, because if the work of creating imaginative resolutions is done for the viewer, there can be no catharsis and only superficial learning.

Arnstine's explanation of how an object creates interest for the viewer relies on the underlying assumption that human beings are seeking completion or resolutions to problems, which is an axiom of Gestalt psychology. E. B. Feldman sees a connection between Gestalt theory and what is often referred to as artistic (or mathematical) "elegance," which, simply stated, is the minimal effort or energy required to maintain "maximal systemic function."[12] Elegance in art might then be defined as the lack of superfluity. Art appeals to a viewer who then must intuit or imagine what is suggested in order to make a work complete.

W.D. Gotshalk, in Art and the Social Order, goes further in explaining the perceptive phenomenon of aesthetic experience by listing factors of perception which, in his view, contribute substantially to aesthetic experience. He names two general categories of perception -- "mechanical" and "telic." Mechanical perception entails the use of sensory faculties, intuition, and intellect in an interpretive process. Through the senses one becomes aware of features such as "color, pitch, timbre, texture, mass, bulk, weight, etc." which increase one's physical knowledge of the work. These qualities contribute to the decorative aspect of art or the sensuality of art.[13]

The intuitive part of mechanical perception then creates "an awareness of objects in their spatial and

temporal order and arrangement." The viewer, for example, projects a perception of depth onto the flat surface of a painting through this intuitive process. The intellect also plays a part in mechanical perception by drawing on knowledge to classify and label objects. For example, the intellect names the colors in a painting and describes the texture of its surface.[14] Here, a knowledge of the materials used to create the work of art might enhance the aesthetic experience because the viewer could participate more completely in the artist's problem-solving process, understanding why one material expresses most precisely the artist's intent. Sherman Lee maintains that materials influence the "aesthetic shape of the work of art" and that knowledge of "...measurement, the chemistry of pigments and grounds, the physical properties of metal or stone..." are a necessary part of aesthetic education.[15]

Two additional mechanical factors cited by Gotshalk which are important in the perception of art are feeling and imagination. Imagination is defined by him as "the ability to connect the absent with the present."[16] This definition is key to the use of such devices as symbolism and perspective in works of art because the artist is able to suggest something and the viewer must complete that suggestion by filling in certain information. This imaginative process

contributes to the influential nature of art because the conclusions are formed within the mind of the observer.

Telic perception, the other general category of perception named by Gotshalk, involves those "factors of the percipient--cravings, needs, interests, purposes, aims, drives, desires, connotations, impulses, strivings--that figure into the perceptual response."[17] Thus, a person brings a unique personality to a work of art just as the artist's personality determines many choices, conscious and subconscious, when creating an art object. In the aesthetic experience, the artist's perspective affects the observer's experience so that the viewer gains knowledge in a whole new way--through the eyes of another. Gotshalk believes that this "telic factor" serves to unify and control the mechanical factors, meaning that individual personality is a main factor in the perception of art.

Not only should there be a unifying factor in an artwork, but, according to Michael Benton, this is absolutely necessary to aesthetic experience. When all parts of an artwork reinforce the whole, the viewer has a sense of completeness and is able to dwell within a place that is somewhere between personal perceptions and those of the artist. Benton calls these places "secondary worlds" and finds that they allow access to a work of art because they are created when viewers "perform" or recreate the artwork

within their imaginations.[18] Perhaps this phenomenon that is unique to the aesthetic experience accounts for its inherent ability to communicate and educate. As mentioned earlier, balance is important so that the viewer is highly involved without transforming the artist's original intentions.

Although many of the theorists consulted here mention multiple readings and list different levels of perception, none adequately discusses the simultaneity of perception. Are viewers able to gather different kinds of information about an art object (formal characteristics and expressive qualities) simultaneously, or do they gather visual information from specific to general categories (i.e. noticing how lines create rhythm before realizing that the rhythm contributes to meaning)? Perhaps perception moves from general to specific, an impression of a work coming first and then clues being found to explain that impression. This information, which would require well-considered empiricism to gather, could significantly change museum educators' abilities to stimulate museum visitors.

Some proponents of art go so far as to say that, in its full perception, art propels the viewer toward a catharsis which also includes self-exploration. Gotshalk maintains that the viewer is provoked to infuse an artwork with emotion through an empathic reading when two symbolic but superficially unrelated objects are juxtaposed.[19] In a

philosophically similar vein Michael Parsons paraphrases a crucial element of Herbert Read's beliefs about education and aesthetics, writing that "...one of the purposes of education is to assist the child in clarifying his emotions and discovering his self."[20] In this thesis, I maintain that this link between primary experience and learning is crucial and that the aesthetic experience, because it involves emotion and intellect, is the medium through which these higher educational goals of self exploration and emotional development might be achieved.

What are the practical means for initiating the process of aesthetic education within the boundaries of an art museum tour?

The theories on aesthetic experience mentioned here agree that it is an active process involving the individual in an experience that is both gratifying and also a powerful means of communication. The problem now is to find tools for helping college students, within the timespan of a three-part guided tour, begin recognizing the richness of art and its ability to provide pleasure and knowledge. A practical approach which complements the rather large body of aesthetic theory is necessary. The basics of aesthetic education will

form a foundation for the tour in an attempt to enhance understanding of artworks. The goal of the tour is to model an approach to understanding art that outwardly resembles both the aesthetic experience and the artistic problem-solving process. The tour strives to create an active method by which students pursue their own lines of reasoning to confront artistic problems which they have identified through careful observation. Aesthetic experience, although too dependent on the individual to assume that it can be created through external circumstances alone, is the predominant aim of aesthetic education and of this thesis project tour.

If the basic principles of aesthetic education are to be utilized within the short time of a tour, there must be a systematic approach to handling works of visual art and poetry. Students may be helped to uncover those works' most essential components without depriving them of the sense of discovery available through interactions with artworks. E.B. Feldman, in Varieties of Visual Experience, defines a four-stage strategy for forming a critical hypothesis about a work of art. Interestingly, Feldman, intuitively drawing parallels between visual art and literature, takes his ideas from literary criticism.[21] Feldman's stages are "description, analysis, interpretation and judgment."[22] Together they create a pyramid structure for the viewer to metaphorically climb, with each level building on the previous levels.

The "description" stage in Feldman's method is a visual inventory of a work of art. It helps build a basis of visual facts on which interpretation will later be founded and therefore should be as thorough as possible. Description involves naming objects, shapes, colors, directions and other objective factors which constitute a work of art. "Characteristics of execution" (i.e. the way paint is applied) and particulars of technique also contribute to a complete description of an art object.[23]

The second stage of Feldman's critical approach to art is "formal analysis," which begins the process of organizing the clues collected in the description stage to reveal the work's structure or "the relations among things."[24] Formal analysis is also the means by which one begins to see relationships by determining "the expressive power of each part, by itself, and in relation to the whole."[25] Colors, textures, shapes and figures are noted as they form patterns and relate to each other within the work. Some things one might look for during formal analysis could relate to how the artist creates depth in a painting or how the artist leads the viewer's eye from one part of the work to another using overlapping planes. By creating an awareness of these compositional components, a sense of complexity begins to emerge. Technique also comprises an important part of formal analysis in that the student becomes more aware of the

artist's presence within a work and later can see how that presence contributes to meaning. At this point, it seems normal to begin forming questions about artistic motivation which will lead into the interpretation stage of the critical process. Although facts begin urging one to find meaning, it is best to delay the interpretive stage in order to collect as many visual clues as possible and to give the subconscious time to consider many possible meanings.

Interpretation is the main focus of the tour designed for this thesis project [for several reasons]. By dwelling on the *process* of interpretation, students might realize the complex nature of artistic decisions and the exchange that takes place between culturally and materially defined expressions and the artist's personal lexicon. Furthermore, interpretation demands a synthesis of facts to find a controlling idea which may be enhanced by other subordinate ideas. One hopes that students will, by creating and defending their own interpretations of artworks to their peers, refine their abilities to collect and analyze information. Also, if participants are unable to express fully what they see and are aware of this inadequacy of language, then another aim of aesthetic education will have been initiated—creating a balance between the worlds of verbal and visual expression where each complements but cannot replace the other. As a byproduct of successful

interaction with works of art, students should also experience nonlinear, representational, and metaphorical modes of expression that are too often neglected in formal education.

Judgment or evaluation is Feldman's last stage in forming a critical hypothesis about an art object. Judgment in this sense entails determining whether an artist has accomplished the goals of the piece. Only if a viewer can determine artistic intent is there any point in attempting an evaluation. In the context of the Freshman English Tour, awareness of the multivocality and complexity of art objects has made this last stage seem unachievable to many participants. As students become aware of the complex methods by which art communicates, they are reluctant to judge the art. Participants, in actuality, can only judge the quality of their own aesthetic experiences and try to determine the causes.

What is commonly called "the inquiry method" in the field of museum education is used to guide students through Feldman's stages. Divergent questions which encourage a proliferation of responses is the cornerstone of this method. Accordingly, it is important for the guide to be well prepared both pedagogically and aesthetically for the tour. This allows for two crucial components of a successful tour to take place - spontaneity and a genuine sense of wonder.

For an educator to be spontaneous requires more preparation than for an educator to be formulaic. Ancillary knowledge of an artwork might not substitute for aesthetic experience, but it can serve as a catalyst for exploration. Spontaneity also requires an openness to other perceptions that can alter or sometimes redirect the course of a tour. By following the cue of students, educators can mimic the natural learning process where associations are followed freely. Noted aesthetic theorist Herbert Read called for all education to be aesthetic. He described aesthetic education as a process "in which knowledge and manual ability, discipline and reverence, are but so many easy and inevitable by-products of a natural childish industry."[26] Perhaps this philosophy does not lend itself to a neat presentation but, for the purposes of dealing with art, a reliance on natural curiosity is essential.

Ideally, as in any educational situation, the museum educator would be able to step back and become a resource person for the tour participants, but the educator should be sensitive to the level of involvement the students require and adjust her agenda accordingly. Inquiry can then be not only a method for guiding students but also a philosophical principle by which to initiate aesthetic education.

In attempting to guide students' perceptions using what is known of aesthetic experience as an educational

model, it is important to break down as many barriers to communication of ideas about the objects as possible. One major barrier is the use of professional art terminology. This obscure, sometimes impenetrable, language found in wall texts and used by museum staff and docents often frustrates museum visitors. In designing the thesis project tour, there has been a conscious effort to use language with which the students are familiar. Technical terminology has been introduced only if it is comprehensible auditorily (many foreign language words make up art vocabulary) and conceptually by students and if it is necessary in explicating the aesthetic qualities of a work.

In summary, theorists can only describe some of the characteristics of aesthetic experience. These characteristics show that aesthetic experience requires active participation on the part of the viewer and that it involves the viewer in perception that is intrinsically interesting and gratifying. Helping students discover these characteristics is the primary function of this thesis project. Its ultimate goal is to initiate the process of aesthetic education using Feldman's stages of forming a critical hypothesis about an artwork in combination with the inquiry method, a common vocabulary, and contact with primary objects.

Notes

[1] Rethinking the Museum (Washington: Smithsonian Institution Press, 1990), p. 3.
[2] "New Tendencies in Art," in Nineteenth Century Theories of Art. ed. Joshua Taylor (Berkeley: University of California Press, 1987), p. 359.
[3] "The Cultural Importance of the Arts," in Aesthetics and Problems of Education. ed. Ralph A. Smith (Urbana: University of Illinois Press, 1971), p. 87.
[4] Mihalyi Czikszentmihalyi. "Facilitating the Aesthetic Experience" in The Art of Seeing. (Paul Getty Museum, 1990), p. 162.
[5] "Aesthetic Qualities in Experience and Learning." in Aesthetic Concepts and Education, ed. Ralph A. Smith (Urbana: University of Illinois Press, 1970), p. 33.
[6] "Herbert Read on Education," in Aesthetics and Problems of Education. ed. Ralph A. Smith (Urbana, University of Illinois Press, 1971), p. 47.
[7] Art and the Social Order (Chicago: University of Chicago Press, 1947), p. 15.
[8] E. B. Feldman. Varieties of Visual Experience , 4th ed. (New York: Harry Abrams, Inc., 1992).
[9] Monroe Beardsley. "Aesthetic Theory and Educational Theory," in Aesthetic Concepts and Education. ed. Ralph A. Smith (Urbana: University of Illinois Press, 1970), pp. 9-10.
[10] Mihalyi Czikszentmihalyi, p. 149.
[11] "Aesthetic Qualities in Experience and Learning," pp. 35-37.
[12] Varieties, p.257.
[13] Gotshalk, Art and the Social Order, pp. 17-18.
[14] Ibid., pp.17-18.
[15] "Art Museums and Education," in The Art Museum as Educator, eds. Barbara Newsome and Adele Silver (Berkeley: University of California Press, 1978), p.25
[16] Gotshalk, Art, p. 18.
[17] Ibid., p.22.
[18] Secondary Worlds: Literature, Teaching and the Visual Arts (Philadelphia: Open University Press, 1992), p.63.
[19] Art, p. 17.
[20] Parsons, p. 49.
[21] Morris Weitz. Hamlet and the Philosophy of Literary Criticism. (Chicago: The University of Chicago Press, 1964), p.ix.
[22] Varieties, p. 487.
[23] Ibid., p.488.
[24] Ibid., p.490.
[25] Hildegard Cummings, Janet Saleh Dickson and Linda Downs. "Experiencing Original Works of Art in a Museum," at http://www.artsednet.getty.edu/ArtsEDnet/Resources/Sampler/h-2.html
[26] Herbert Read. Education Through Art, 3rd ed. (London: Faber and Faber, 1958), pp. 220-221.

CHAPTER TWO

THE FRESHMAN ENGLISH TOUR: POETRY AND MODERN PAINTINGS

The three-part Freshman English Tour relies on natural links between poetry and painting. These links include similar terminology and techniques of analysis, and, most importantly, concepts concerning how artists communicate and reinforce their ideas within a work. Poetry, which evokes mental images and relies heavily on the physicality of written language to give it both form and meaning, is perhaps the closest among verbal expressions to the world of visual art. Students who are in the process of learning to interpret poetry can utilize these literary skills and terminology when viewing art. If the inherent authority of verbal expression in our culture can be linked, through similarities in terminology, techniques of formal analysis and, most importantly, concepts, to visual arts, then a transformative process whereby the student might engage more substantially with art objects can begin.

Chapter One of this thesis described Feldman's stages of forming a critical hypothesis about an art work in

conjunction with the inquiry method and a common language. In Chapter Two the thesis demonstrates how Feldman's stages are used as a structure for the Freshman English Tour, what kinds of questions arise from this approach, and how literary terminology becomes a common language for discussing modern paintings.

The Freshman English Tour provides a unique opportunity to talk with visual arts novices using language with which they are familiar, literary terminology. In Questions in Aesthetic Education , H.B. Redfern endorses a crossover of terminology among disciplines and adds that words from everyday language should also enter the aesthetic discourse. Redfern believes that students should be able to use a variety of terms which can be applied to different contexts and that "are appropriate to whatever is under discussion."[1] Students enrolled in Freshman English classes at the University of Georgia are introduced to literary terminology and practice interpreting poetry in the classroom. The tour of the Georgia Museum of Art, which is on the campus of the University, aims to extend the students' experiences by encouraging them to make direct comparisons between specific works of visual art and specific poems.

Beyond creating an atmosphere where students share the same lexicon, there are complementary aspects to be found between poetry and visual arts. Poetry and visual arts share

many common traits, perhaps the most obvious of which is their reliance on images. Michael Benton finds that both poetry and visual arts require what he calls "secondary worlds" which are somewhere between the perceiver's unique imaginative qualities and the artist's intentions.[2] In other words, the perception of art requires compromise because we can never experience exactly what the artist experienced and must therefore cultivate informed interpretations of artworks.

Unlike prose, poetry has a physical aspect in that it depends on spatial awareness; therefore, aspects such as line breaks, density, or negative space can give poetry a shape that reinforces the impact of the images it creates either by forcing the reader into a certain rhythm or literally evoking the shape or sound of something. For example, a poem about birds might be in the shape of a bird, or it might use monosyllabic words with long ***e*** sounds to imitate a bird's chirping. Furthermore, the poet might use negative space to force the reader's eye to jump from one word to another the way a bird hops along the ground looking for food. Poetry relies on these and other techniques to reinforce the ideas and images in a poem. Benton also reminds us that through poetry and visual arts we most often experience the single voice of the artist,[3] unlike prose where narration and dialogue are common techniques. In the

absence of these moderating devices, direct communication between two human beings takes place.

By first establishing that visual artists communicate using elements such as line, color, repetition, or rhythm, much the same way poets use techniques such as alliteration, assonance, or colloquialisms, there can be a foundation for discovering individual artists' lexicons, for developing analytical skills, and for reaching a real understanding of art. From careful description and analysis there can be meaningful interpretation of artworks. It is this interpretive process that will be the focus of the Freshman English tour because the primary aim is for students to participate in finding meaning in art and therefore to begin cultivating real understanding of its potential to communicate.

The Freshman English tour is a three-part tour in which students move from guided to independent observation and interpretation. Instructors from the English Department bring their students to the museum three times, and in between each museum visit there is an assignment that requires the students to come to the museum on their own. Because this tour requires three class periods, English faculty must feel that it is adequately dealing with poetry and its interpretation in order to justify the time spent. A description of the tour and its goals was presented to

English faculty in the spring of 1996, where they were to ask questions and make suggestions concerning the content of the tours. Furthermore, the poems selected for the tour come from the class text, enhancing the tour's relevance to the curriculum. I chose the poems and paintings for the tour and paired them based on, for example, thematic, tonal, structural, and imagistic similarities and contrasts.

On the first museum visit the students discuss one twentieth-century American painting, Tenements by O. Louis Guglielmi (Figure 1) and one poem, "Dream Deferred" by Langston Hughes (Appendix A). Feldman's stages of forming a critical hypothesis about a work of art in conjunction with the inquiry method are used to introduce students to both the painting and the poem. Students are to have familiarized themselves with "Dream Deferred" before the tour:

> What happens to a dream deferred?
> Does it dry up
> Like a raisin in the sun?
> Or fester like a sore--
> And then run?
> Does it stink like rotten meat?
> Or crust and sugar over
> Like a syrupy sweet?
>
> Maybe it just sags
> like a heavy load.
>
> *Or does it explode?*
>
> (Hughes, Langston. "Dream Deferred" in Discovering Literature)

Tour participants find similar and contrasting elements in the painting and the poem, looking for comparisons based on, for example, theme, tone, symbolism, rhythm, irony, colloquialisms, personification, or perspective. The following are some examples of questions asked during the first or "description" stage of Feldman's method:

1. Can you name the objects you see in this painting?
2. Describe the lines in this painting. (thick, thin, straight, etc.)
3. What are some of the colors you see and how would you describe them?
4. What textures are created by the implied materials of the objects?
5. Can you see the brushstrokes in the painting? If so, describe them.

The questions are similar when we approach the poem:

1. What does the poem look like?
2. What literary techniques do you see (rhyme, assonance, consonance, imagery)?
3. How are the lines broken?

An attempt is made at this point to warn students away from using language that suggests a value judgment in order that they might gather as much information as possible and have a fuller recognition of the different elements at work. The

Figure 1. O. Louis Guglielmi, Tenements, 1939. Oil on canvas, 36″ x 27″. Georgia Museum of Art, Athens.

objective of the description stage is to get a complete description and encourage observation of fine detail.

By the end of the description stage students have seen and named many things such as buildings, a ring of flowers, laundry, a fire escape, a broken window, or rectangular objects made of wood and brick that look like coffins. They have named colors, noting that some are bright while others muted, and noticed that the brushstrokes are invisible. Wood, brick, glass, concrete, and cloth are some of the materials implied by the painter, and the textures of these materials might be rough, smooth, soft, or sharp.

In describing "Dream Deferred," students note that the poem is short (it has only eleven lines) and that it has neither a regular rhythm nor a predictable rhyme scheme although there are several rhymes. Techniques such as assonance and consonance are plentiful. Hughes groups the first eight lines together then leaves a space, couples the next two lines, leaves a space, and then leaves the final question of the poem standing alone. This description will provide later clues for interpreting the poem.

After a thorough description formal analysis can begin. Formal analysis entails the "separation of a work of art into its parts in order to determine the expressive power of each part, by itself, and in relation to the whole."[4] With visual art, formal analysis takes into account elements of

composition, the use of color, the use of light, and painting technique. Composition might include an examination of shapes, forms, and planes and how they relate to each other to create a sense of space. Foreground, middleground and background enter the discussion as the students determine how the artist creates depth and leads the viewer from one part of the painting to another. Some questions that initiate an awareness of composition might be:

1. Which elements are repeated or form a pattern in this work (i.e., color, lines, shapes)?
2. What kind of space or depth is represented in this work? How many dimensions do you see?
3. Where does the artist's emphasis seem to be in this work? What makes you think that?
4. Where are we in relation to the scene depicted here?

Students often note that the buildings are brightly colored while the flowers and background are quite gray, as is the laundry hanging out the window. Strong vertical lines used in the somewhat elongated buildings dominate the painting. There are curving lines as well which break the rhythm created by the vertical lines. Many rectangular shapes exist in this painting, and they form the buildings, the coffins, the windows, the fire escape and the stairs. The only amorphous or organic shapes are used for the laundry and the flowers.

It is clear that the artist has created a three-dimensional world for the viewer to enter. There is a foreground containing coffins, a middleground where the buildings are located, and a background that is gray sky. The flowers seem to connect the sky to the buildings, and the rectangular shapes that almost metamorphose out of the buildings become a coffin made of wood.

The flowers are the place where we seem to both begin and end our journey in this painting. Initially, the flowers get our attention because they form a circle in a sea of rectangles and because the idea of a hovering wreath is so perplexing when everything else seems at first to be somewhat banal, an effect heightened by the use of similar color values. Later, the flowers serve as a modifying concept that reveals the central theme of the work.

With the students, who are most often novices at viewing art, organizing some of our observations by creating categories is helpful. This organization helps clarify relationships among different elements within the work. As mentioned previously, color, line, shape and implied materials would tend to divide objects between what is organic and what is manufactured. The sky, flowers, laundry, and wooden coffin are all gray, all of naturally occurring materials, such as cotton and wood, and all defy the intense verticality of the brightly colored buildings which are made

of brick, concrete, and steel. So we begin to see relationships based on flowing shapes, grayish colors and natural materials.

As we begin the process of analyzing the poem, we use complementary questions used to initiate awareness of composition:

1. Are there parts of the poem that are different from each other? How are they different?
2. What images are presented in the poem?
3. How does the poet emphasize certain parts of the poem?

Freshman English students recognize the series of similes created by Hughes. He introduces the problem in the form of a question and then continues the question format in proposing possible solutions. Students identify images of decay and duress. Many participants also see the rhetorical style Hughes uses by embedding the possible answers within the questions. When it comes to deciding where emphasis is placed in the poem, many students find that by setting off the last three lines, Hughes has broken the pattern of the poem. Furthermore, the question format is changed in the ninth line to a tentative solution, and the last line reverts to questioning but without the simile. This seems to suggest that the ninth and tenth lines are a signpost pointing to the last line of the poem.

Analysis of the painting and poem complete the stage where the two works of art might be considered separately. As students look at details and try to find relationships among elements within the works, they begin associating gathered clues with possible meanings. At this point interpretation begins as an inevitable extension of the investigative process. The tension created by unanswered questions and the accumulation of detail within the minds of the tour participants contributes to a sense of excitement and discovery when interpretation begins. It is important to promote a kind of bifocalism now, so that the poem and painting can enhance and delineate each other's meanings.

If description and analysis have been successful, there is nearly no need to ask questions at the interpretation level, but here are some examples of general questions that are suitable for stimulating interpretation of the painting and the poem:

1. What might have been the artist's goal in emphasizing certain elements in this work?
2. Can you name some emotions that you feel, if any, when you look at the painting/read the poem?
3. Is there some intellectual appeal made by the artist? What point is the artist trying to make?

More specific questions that are suitable for the painting include:

1. What feeling do you get from this painting as a result of the way color is used?

2. Why is there a connection made between the ring of flowers, the laundry and the coffin? Do any of these things act as symbols?

4. Do you think that this building is inhabited? If so, what kinds of lives do the people here lead? Are they happy or sad in general?

Of course, it is impossible to duplicate the line of questioning that occurs with each group of students, but the same basic themes inevitably surface when students interact with Tenements. Students believe that the people who live in these buildings are sad and impoverished, citing the broken window and the fact that the windows are opaque (because of dirt?). They also conclude that there is little possibility of changing this situation because the color used by the artist creates a washed-out, stagnant feeling in this work, and the buildings seem to have only tiny, inadequate exits. An awareness of the situation in our own country where poverty, especially in such inner-city residences, often leads to hopelessness and despair also contributes to an interpretation of this painting as showing little chance of escape.

By relying on students' knowledge of the contemporary culture and demonstrating how the artist relies on a certain

cultural awareness among viewers, the need for some historical context when viewing less contemporary pieces can be shown. When students become aware of the background they are bringing to Tenements and its relevance to the meaning of the piece, this awareness comprises one element in the foundation for viewing art competently.

Symbolism soon becomes part of the discussion on how to interpret this painting. The laundry is the only indication that people live in the tenements, and therefore it symbolizes humanity in this work. When the coffin, which is not immediately recognizable as such, imposes itself on the viewer's conscious mind for what it is, there is a further transformation of other objects. The ring of flowers, already shown to be linked to the coffin, becomes a funeral wreath and the buildings, being crowned by this wreath, are now like garish tombstones. We sense irony now in the color choices of the painter in that the buildings are brightly and cheerfully painted while indicating death, and the flowers, which are living organisms whose source of life has been severed, are drab. Perhaps the buildings have stolen color, hope, and life from their occupants and from everything around them that should be alive. Here, recognition of irony is delayed, giving the viewer time to realize what the tenements mean for the people who live in

them. Then the artist's ironic use of color reveals cynicism and bitterness about a culture that can discard human lives.

As Louis Guglielmi, the visual artist, exploits our familiarity with social inequalities, so Langston Hughes relies on physiological responses to images of decay. Where the former produced an emotional response by equating life in the tenements with stagnation and death, the latter creates emotion by forcing the reader to draw on his own sensory experiences. The reader smells, tastes, and feels the awfulness of existence when one's dreams are deferred.

There are some specific questions about Langston Hughes' choices in the poem that can help students begin the interpretive process:

1. How does the language of the poem make you feel? Why might Langston Hughes have wanted us to feel that way?
2. Of all the images created in the poem, which is most powerful? How does Hughes suggest that this is his ultimate conclusion?
3. The poem asks questions, but does it also supply the answers? If so, what are the answers?
4. Which verb tenses are used in the poem? How do these choices influence the poem's meaning?

Thematic parallels between the poem and the painting are immediately obvious to many students. They find that both pieces directly or indirectly address the frustrations

of people who do not have the opportunity to pursue their dreams. Langston Hughes creates a series of similes which evokes different emotional responses that can arise from chronic frustration. For example, the phrases "dry up / like a raisin in the sun"(lines 2-3) or "stink like rotten meat"(line 6) call upon the reader's knowledge of these processes. These explicit images of decay repulse and disgust the reader, perhaps leading to an empathic identification with those whose lives are full of frustration and despair.

As a brief exercise in the tour students can try to verbally formulate metaphors and similes that are either implicit or explicit in the painting; for example: "Despair waits like a coffin, the building is like a tomb, or the flowers are a funeral wreath." This exercise propels students to begin a process of translation whereby visual meaning is expressed using poetic tools, thus enhancing understanding of how artists in both genres solve problems of expression.

Tone in both the painting and the poem is somber and fatalistic. Students consistently find that there is little chance of reversing the fate of those people who have been disenfranchised by society. In Tenements Guglielmi presents the fates of the tenants as sealed with a funeral wreath, and Langston Hughes, by asking a series of rhetorical

questions whose answers are embedded within the questions, gives the reader a sense of inevitability as to his assertions. Hughes is, in fact, telling the reader that dreams do sometimes "dry up / like a raisin in the sun" (lines 2-3) or "crust and sugar- / over like a syrupy sweet" (line 7-8), but that after so long enduring they "*explode*" (line 11).

Hughes uses language in the poem to create a certain tempo and by varying this tempo at the end, what has previously been called creating a "discrepancy" (Donald Arnstine, Chap. 1, p.7), he calls our attention to his last line. Rhymes, such as sun/run and meat/sweet that serve along with plentiful alliteration (dream, deferred, dry) to lock parts of the poem firmly together, give it continuity and authority. Hughes's next to last assertion about a dream deferred is set off from the rest of the poem by an extra line space and by the use of the tentative "maybe" as its preface. The last line also stands apart in its spacing and also in the fact that there is no simile. By associating the words "load" and "explode," Hughes also conjures up the weapon, without naming it, which leads to many violent deaths in inner cities.

Students commonly express that they understand each piece better because they are asked to look at them together. They experience an exchange between two works of

art with very different ways of transmitting the essentials of one circumstance of existence. Students are afforded the opportunity to expand their own views on social realities and on how artists express ideas using seemingly incomparable approaches.

As an assignment after the first part of the three-part tour, the students are asked to return to the museum on their own during the week before the next part of the tour and independently or with other class members interpret specific poems and specific paintings. All members of the class are given copies of two poems, "One Home" by William Stafford (see appendix B) and "Earth and I Gave You Turquoise" by N. Scott Momaday (see appendix D), and copies of worksheets containing questions formulated for each of Feldman's stages (see appendices C and E). "One Home" is compared to the painting My Forebears Were Pioneers by Philip Evergood, while "Earth and I Gave You Turquoise" is compared to the painting October Wind and Sunlight in the Trees by Charles Burchfield. Students are encouraged to choose one set of a poem and a painting to compare and interpret. The worksheets are designed to help students begin making connections between the poems and paintings. Additionally, tour participants are to keep in mind the idea of translating visual images into poetic language. Students may take notes on what they find, but that decision is left

to them. Students are told that their observations will be discussed at the next tour one week later. For the two remaining sessions the content of the discussions is student-initiated with the guide acting as a reference.

At the second meeting tour participants discuss their findings. The painting My Forebears Were Pioneers is described as an image of an old woman sitting in front of a house with a dog at her feet. Trees have been uprooted or broken by the wind. The woman sits in a rocking chair and holds a Bible. She looks worn. Her clothes are black. She stares at the viewer. The colors in the painting are intense, somewhat harsh. Lines are heavy. The work is three-dimensional with a distinct foreground, middleground and background.

Students see a relationship between the woman and the dog and between the woman and the house. They are her possessions. Students find that the old woman is the focal point of the painting. She dominates the foreground and everything else in the work seems to be arranged around her. The viewer meets her stare immediately. Students note her worn hands and weathered complexion.

Tour participants use the title of this painting, My Forebears Were Pioneers, as a cue for interpretation. The woman has already had a hard life. She has worked with her hands, probably in the soil, and lived through many trials.

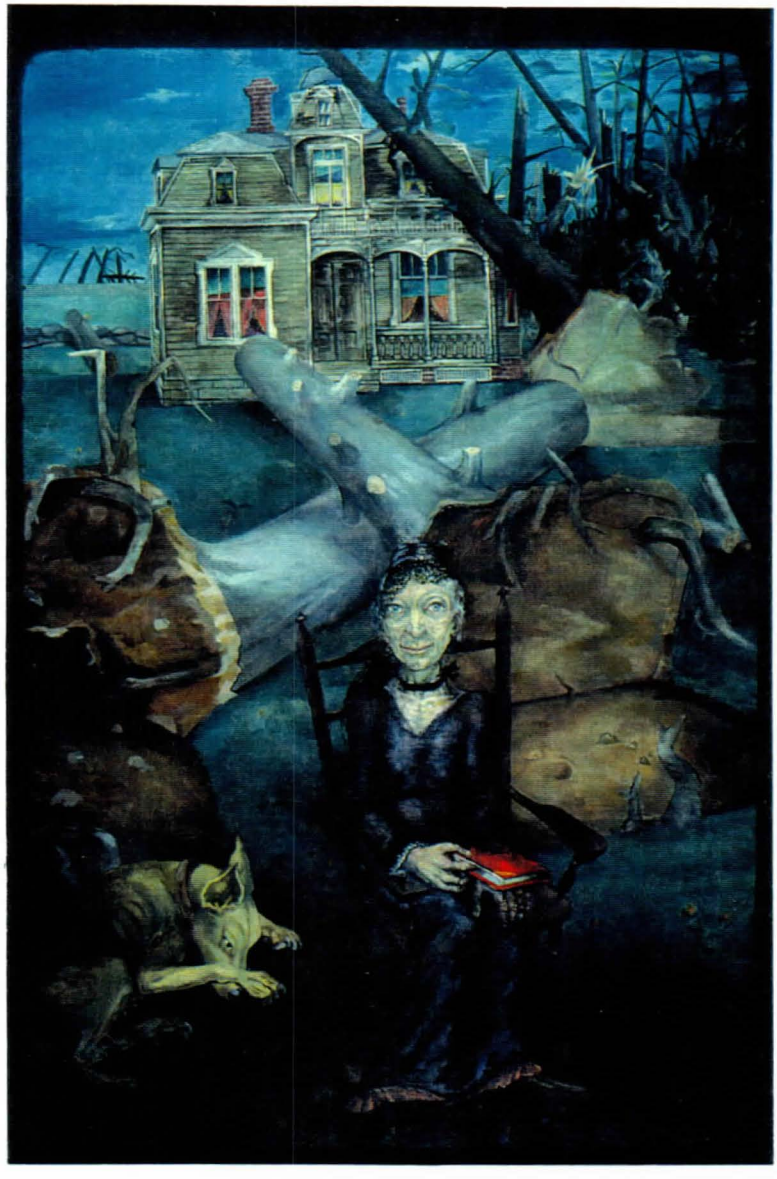

Figure 2. Philip Evergood, My Forebears Were Pioneers, 1939-1940. Oil on canvas, 50″ x 36″. Georgia Museum of Art, Athens.

The broken or uprooted trees speak of her recent trial which seems to have been some sort of natural disaster, perhaps a hurricane or tornado. The house seems unharmed although trees have fallen directly onto it. Perhaps we are to associate this phenomenon with the tenacious character of the house's owner. Perhaps the woman's faith, indicated by her Bible, has effected a miracle in saving her and her house. The woman's personal power, although she looks somewhat shaken, is revealed by the subservient posture her dog has assumed. The title suggests that the old woman comes from a long line of strong, persevering people. Students often find that this work is a character study of a remarkably enduring woman who represents a particular kind of personality produced by American frontier culture. Some find that because there is a look of shock or even fear on her face that the artist is also commenting on her vulnerability.

Like My Forebears Were Pioneers, the poem "One Home" by William Stafford approaches the subject of traditional values with a modern style:

Mine was a Midwest home--you can keep your world.
Plain black hats rode the thoughts that made our code.
We sang hymns in the house; the roof was near God.

The lightbulb that hung in the pantry made a wan light, but we could read by it the names of preserves--
outside, the buffalo grass, and the wind in the night.

A wildcat sprang at Grandpa on the Fourth of July
when he was cutting plum bushes for fuel,
before Indians pulled the West over the edge of the sky.

To anyone who looked at us we said, "My Friend";
liking the cut of a thought, we could say, "Hello."
(But plain black hats rode the thoughts that made our code.)

The sun was over our town; it was like a blade.
Kicking cottonwood leaves we ran toward storms.
Wherever we looked the land would hold us up.

(Stafford, William. "One Home" in Discovering Literature)

At first glance, the poem seems traditional in form in that it is divided into stanzas of three lines each. However, Stafford uses free verse, no rhyme pattern and no predictable meter, making his poem thoroughly modern.

The poem is written in past tense like a recollection of how things used to be. Stafford assembles images of a lifestyle that, although undoubtedly difficult, is being romanticized in retrospect. The predominant symbol in this poem is "Plain black hats," and he uses the line "Plain black hats rode the thoughts that made our code" (line 2) almost like a refrain, emphasizing the simplicity and morality of the way of life he is describing. Like the old woman of My Forebears Were Pioneers, God and nature play key roles in this "Midwest home"(line 1). We find evidence of this in the fact that hymns were sung in this house whose "roof was near God" (line 3). Nature here is an ominous force as well as a friend. Stafford includes that "A wildcat sprang at Grandpa on the Fourth of July"(line 13), but the more general feeling of the poem is that nature is a constant part of life which provides entertainment and

sustenance. There is an awareness of "the wind in the night" (line 6) even when people are indoors. And although the sun is "Like a blade" (line 13), children "Ran toward storms" (line 14) seemingly without fear. The sustaining aspect of nature is expressed in the last line of the poem which concludes that "Wherever we looked the land would hold us up."

Both My Forebears and "One Home" show the complex relationship between humans and nature and also show how faith might contribute to our ability to cope with hardships. An important difference between these works is the postures taken by the people represented. The old woman of My Forebears seems to dominate her environment as evidenced by her dog's subservience and her rigid demeanor, reminiscent of a queen who sits on her throne holding court. Her house is a place where she barricades herself, and God is an agent who protects her in times of trouble. She has struggled with the land, wearing out her hands and face with work and intense sun. In "One Home," we see people who are essentially comfortable with nature and approach religion as an expression of joy, singing hymns and greeting strangers as friends, rather than like the old woman of My Forebears who approaches God and nature from a position of fear.

Students who choose to compare the painting October Wind and Sunlight in the Woods (figure 3) to the poem "Earth

and I Gave You Turquoise" also find many instances where their interaction with one piece enhances their experience with the other. Momaday's poem is written like a dream sequence where present, past and future intermingle:

> Earth and I gave you turquoise
> when you walked singing
> We lived laughing in my house
> and told old stories
> You grew ill when the owl cried
> We will meet on Black Mountain
>
> I will bring corn for planting
> and we will make fire
> Children will come to your breast
> You will heal my heart
> I speak your name many times
> The wild cane remembers you
>
> My young brother's house is filled
> I go there to sing
> We have not spoken of you
> but our songs are sad
> When moon woman goes to you
> I will follow her white way
>
> Tonight they dance near Chinle
> by the seven elms
> There your loom whispered beauty
> They will eat mutton and drink coffee till morning
> You and I will not be there
>
> I saw a crow by red rock
> standing on one leg
> it was the black of your hair
> The years are heavy
> I will ride the swiftest horse
> You will hear the drumming hooves
>
> (Momaday, N. Scott. "Earth and I Gave You Turquoise" in Discovering Literature)

One tour participant was interested in the wave-like lines that seemed to "radiate" from some of the animals and plants in the Burchfield painting. He did not understand why

Figure 3. Charles Burchfield, October Wind and Sunlight in the Woods, c. 1962-63. Watercolor on paper. Georgia Museum of Art, Athens.

Burchfield had painted them and found that these lines contributed nothing to the meaning of the painting. However, when the poem was discussed, students were asked to identify instances of personification. They cited examples from the Momaday poem such as "The wild cane remembers" (line 12). The aforementioned student, who obviously understood the concept of personification, explained how this technique revealed how the speaker in the poem was connected intimately to nature "like it was a friend." When asked how a painter could get the same idea across he saw that the lines radiating from objects in the painting might show the painter's desire to show something in nature that is not normally visible.[5]

For the final stage of the Freshman English tour students find a work of visual art at the Georgia Museum of Art to which they have had a strong response. After choosing a work students attempt to translate it into poetic language. A poem is sometimes the outcome of this assignment, but it is not the objective. The objective is for students to think about how the visual artist solved problems of composition and expression. Students should try to determine, for example, what the rhythm of the piece is, how it was created, and how it can be recreated using language, stresses of speech, negative space, and punctuation.

Through this exercise many students understand that creating a work of art is a complex process. They find that only by forcing themselves to participate in the process of artistic problem-solving can they learn to search for and defend meaning in art. This exercise is very challenging to students; however, it assists them in discovering new depth in pieces that they had loved or hated for no particular reason.

In Chapter Three I will establish a set of criteria for analyzing the success of this tour. Furthermore, I will examine the tour's goals in relation to responses from the tour participants and the scholarly literature that addresses museum education issues.

Notes

[1] Questions in Aesthetic Education (London: Allen and Unwin, 1986), p. 20.
[2] Secondary Worlds: Literature, Teaching and the Visual Arts (Philadelphia: Open University Press, 1992), p. 101.
[3] Ibid., p. 65.
[4] Hildegard Cummings, Janet Saleh Dickson and Linda Downs. "Experiencing Original Works of Art in a Museum," at http://www.artsednet.getty.edu/ArtsEdNet/Resources/Sampler/h-2.html
[5] This is only one instance of an essentially negative opinion that was offered by a student who, after closer examination of the paintings and poems, found a meaning that had been missed before. These transformations of the way students approach art seem to take place during each tour and indicate that there is real learning taking place.

CHAPTER THREE

CONSTRUCTING MEANING FROM THEORY, PRACTICE, AND REFLECTION

"Understanding involves intimacy and equality between self and object, while knowledge implies separation from the object and mastery over it."[1]

In establishing criteria by which to evaluate the success of this project, the main goals as stated in Chapter One are reexamined in the context of the student participants' needs and perceptual capabilities. Art novices, like those in this project, relate differently to art objects than more experienced viewers might. Knowing novices' abilities, limitations, and desires when they enter the museum is crucial to creating an optimal educational experience for them. Additionally, the responses participants supply, answering questions about their level of involvement in the tour or the creation and sustenance of interest, supplies valuable information for understanding reactions to this particular tour. Only when the perspectives of the participants are understood and their responses are considered can one revisit the methods used in

this tour and evaluate their efficacy in promoting aesthetic education.

Furthermore, in attempting to understand the kinds of processes this tour project promotes in the participants, ideas for further investigation and experimentation arise. Broad experimentation in museum settings involving people from different backgrounds could lead to new insights about what kinds of attitudes and experiences are conducive to interactions with art objects. It would be valuable in planning museum programs to examine general trends in how people perceive their own relationship with art objects and whether that relationship changes when they experience nontraditional modes of approaching and thinking about art. Knowledge such as this would have far-reaching implications in the field of museum education.

What are the needs and expectations of the college freshmen who participated in the Freshman English Tour?

The students who participated in the Freshman English Tour are, by their own definition, art novices, having had only brief exposure to art and no real sense of understanding. Several had never visited an art museum and some only a few times. The general behavior they described when entering a museum was looking for objects they liked

and more or less ignoring that which they did not like. This behavior seems to be consistent among art novices who expect foremost "a pleasant experience" when visiting a museum.[2] However, this pleasure is not always connected with viewing art. Many seem to see the quiet atmosphere of the museum as a kind of sanctuary where they can escape from the outside world.

In addition to enjoyment, art novices feel that there are certain things they should do when visiting a museum. The visit is seen as both an opportunity for "a social experience" and for "a learning experience."[3] There is a kind of tension between just wanting to enjoy the art in the company of another person and feeling that they must somehow be instructed by the art. Therefore, if museum educators can manage to merge the needs for socialization and learning, the visit might be more satisfying and might have long-term effects in encouraging return visits.

When looking at art objects, novices take a "reactive stance," tending to "focus on subject matter" and that which is obvious. The overall experience is "random" as opposed to the deliberate experiences of more knowledgeable viewers.[4] The novices also take a more reactionary approach in choosing objects to view, looking for objects that draw them in or get their attention. Many are uninterested in looking

at things they do not immediately like, as was the case with many participants in the Freshman English Tour.

Art novices also express the need for an "emotional response" to art objects and "a sense of shared humanity."[5] For novices the emotional response to a work of art takes precedence over any intellectual experience they might have. Novices, in general, like to defer to the art object rather than think about it. They want emotions to take over and find little need for critical thought. As one novice said, "I don't need to take it apart to find something positive."[6] Predictably, "novices are quick to form judgments" about art objects but have trouble expressing how they arrived at these judgments.[7] Realism and detail rank high in novices' opinions, giving the artist more credibility in their eyes than "just little blobs and stuff."[8]

Furthermore, novices seem to bring an inordinate amount of themselves to art objects, endowing those objects with meaning that is construed from the novices' personal experiences.[9] This is what was described in Chapter One as one of the factors that can inhibit aesthetic experience because the object is transformed by the sentimentality of the viewer. Perhaps this over-reliance on personal life experiences is due in part to novices' "limited perceptual skills."[10] Novices see themselves as being limited by their own vocabularies and lack of knowledge about art. They tend

to focus on the sensual aspects of a work, such as color, and are not aware of artistic choices.[11] While novices are aware of their own perceptual limitations and feel that knowledge could help them experience more, they are also distrustful of knowledge and its perceived end of diluting their emotional responses to art.[12]

Melora McDermott Lewis, author of "Through Their Eyes: Novices and Advanced Amateurs," sees one goal of museum education to make the novice's experience conscious rather than random. This type of informed approach is also an integral part of the Freshman English tour as participants discuss and justify their opinions. One student stated on the response form (see appendix F) given after the tour that "it helped to do the four-part analysis [Feldman's stages] rather than just saying this is good or this is bad." Novices want to share in another person's excitement about an art object without having their own opinions and perceptions discarded. One novice who was interviewed in the Denver Art Museum Interpretive Project wanted the educator "To say what is exciting about this piece of art" or "If you approach it from this standpoint you will see, *you* yourself, will see what's good about it."[13]

Have the goals of the Freshman English Tour been satisfied?

Aesthetic experience, as described in Chapter One, is the active and personal means by which the viewer comes to know an art object. It is only through such a primary and personal experience that one can begin the process of aesthetic education, which, simply stated, might be knowing which questions to ask oneself when approaching an art object. Any information which helps the viewer engage with an object is relevant; however, no amount of peripheral information can replace a primary experience with an object. Therefore, creating an atmosphere conducive to inquiry and exchange of ideas is crucial.

Structure, which is something the novice's approach to art lacks, is created in this tour by Feldman's stages which move from observation of details, to connecting details to find patterns, to looking at the whole to find meaning. These stages are drawn from literary analysis and work for guiding participants in their interpretations of both paintings and poems. Judgment, which is where novices usually begin, cutting off their ideas before they have begun to look, is left until the end if it is included at all. Most of the participants refrain from judging if they

have actively searched for meaning in a work because they have seen the complexity of the artist's choices.

Sometimes, however, students slip judgments into the conversation while they are being asked to look for other things. These judgments can often lead to new insights for the group when the line of observation and reasoning used to form the judgment can be retraced. For example, while looking at the Charles Burchfield painting October Wind and Sunlight in the Trees, one student said it looked like "Toon Town" (a phrase used in the movie Roger Rabbit), meaning cartoonish. His face also expressed incredulity, perhaps meant to imply that the artist was not technically able to do more than draw cartoons. When asked what elements in the painting made him think of a cartoon the student said that the painting had simple images and bright colors. Others noticed the heavy dark lines around objects. When asked about the effect of these artistic decisions, one student said it seemed exaggerated. When asked why Burchfield would want to exaggerate what he saw in nature, the student of the "Toon Town" statement said "because he wants us to see something that we can't." From this observation, the participants in that tour were able to continue to explore what Burchfield wanted to show in his work. They found how the use of bright, almost neon colors added to the transcendent, almost ephemeral, effect of the "Toon Town"

landscape, as did the use of translucent and delicate watercolor rather than a heavier medium. In the end, they found a great deal of meaning and passion expressed in this painting. The student who had been critical of the painting became its most vocal advocate. This example demonstrates how the structure for a tour can be flexible but still assure a certain shape to the experience.

The use of poetry as a means of establishing an area of "common ground" from which the tour participants could discuss and interpret paintings was very helpful. The participants understood from the beginning that they were to apply literary vocabulary, with which they were all familiar, or everyday language as much as possible in talking about the paintings. Many not only used literary terminology but found that the ideas implicit in that language encouraged them to expand their ways of viewing the paintings. For example, one participant who said that she had previously assumed that all parts of a painting were seen simultaneously realized, when another student used the term "foreshadow" in describing Tenements, that there was a certain sequence of events "almost like a story" with a build-up to the climax. Many students expressed similar experiences of having the paintings "unravel" before them, whereas before the tour they would not have taken the time to explore the details that lead to understanding.

The most basic concepts of how poetry works also gave the participants a foundation from which to explore paintings in this tour. For example, one group discussed the culturally-based symbolism of color whose associations can be used by the artist to reinforce the experiences of the viewers. These tour participants found that poets, similarly, use certain language to enhance the meaning or tone of a poem. From this discovery came a realization of subtext and multiple-level readings or viewings.

Because students have been challenged in their English classes to search for the complex nature of artistic expression, they seem unusually open to transferring their new skills to another medium. They are eager to show their competence with poetry, especially since most often they have discussed these very poems in class. When paintings are discussed in poetic terms, the new experience of seeing symbolism, tone, foreshadowing, characterization, or allusion can be very motivating. Czikszentmihalyi describes the balance one would hope to achieve in such an educational situation--"enough information should be present to set the experience in motion...but that it not be so heavy-handed that it subverts the opportunity for active discovery."[14]

In addition to parallels that students can find between the worlds of poetry and painting and the use of a common language for discussing what they see, students seem to

respond well to the segmented approach to the tour, the intention of which is to give them time to digest information and work independently between visits. Kathleen Walsh-Piper, in her article "Museum Education and the Aesthetic Experience," finds that the three most important ingredients in making a museum visit memorable are "High personal involvement, connections to school learning, and repeat visits to the same museum."[15] The Freshman English Tour's three-part approach, designed to increase the level of personal involvement with each visit, gives the participants what Czikszentmihlayi describes as a "period of maturation,"[16] that is, time to think about and reflect on what they have seen.

One aspect of the tour that students like less is the fact that they see only a small number of the art objects in the museum on the first two visits. During the first visit, there is only one painting discussed. The second visit involves two pieces and the third visit depends on the pieces chosen by the students. While the students visit the museum twice on their own, many feel that they would like to discuss more paintings as a group. There is some theory to support their wishes. Kathleen Walsh-Piper believes that viewing many visual expressions helps build a critical base from which to view objects.[17] However, time limitations force a choice between seeing many objects and interpreting

only a few. The justification for the more limited approach (in number) is that by modeling a way of seeing that fosters an attitude of inquiry students will develop skills that will enable them to look more competently and that will help them enjoy looking more on their own. As Walsh-Piper says, "interpretation helps to explain and justify our appreciation for a work of art, allowing us to expand our horizons and increase our potential for aesthetic experience."[18] So while there may be some dissatisfaction on the parts of tour participants due to the limited number of objects discussed, there cannot be, in good faith, any attempt to interpret a large number of objects in such a short period of time. The purpose here is to model an approach to art that, if internalized by participants, will serve as a launching point for future independent interpretations of art; therefore, the skills involved in seeing are stressed rather than the volume of works seen.

Overall, the goals of the Freshman English Tour have been satisfied. Not only did students actively ask questions and find meaning in art, but they often commented that their views of art had changed through the tour and that they would continue to observe art objects more carefully in the future. Both in verbal and written responses, students stated repeatedly that they felt involved and challenged. Furthermore, most participants wanted to return to the

museum again on their own. Most importantly, tour participants almost unanimously acknowledged that judgment is not the place to begin when approaching an art object and, because they had been through the challenging experience of interpretation, many participants had concluded that judgment is counterproductive.

How could the work begun in this project be extended to the practical benefit of the Georgia Museum of Art and the museum education community as a whole?

Through the Freshman English Tour and the research associated with it, an attempt was made to model an approach to art that would enhance the confidence and competence of novice viewers by exploiting their existing knowledge of literary terminology and literary interpretation. Also taken into consideration were their needs and expectations, which included having social, instructional, and moving experiences with art. Theories on aesthetics and education as well as current museum practices were utilized in designing this tour and assessing its effectiveness.

I believe that research done on a broader scale could reveal essential factors in how people learn about and interpret art. A project that begins by thoroughly mapping participants' perceptions, backgrounds, past experiences,

attitudes, and perceptive capabilities would lead to a better understanding of the group. With this understanding one could create museum experiences which promote aesthetic education. I believe that these opportunities should be openly experimental with the prime goal being to challenge and involve the participants. If the permanent collections at the Georgia Museum of Art form the pool of art to be encountered, the museum could gain a useful base of information about its visitors from which to create valuable programs and materials.

While the Denver Art Museum interviewed people who identified themselves either as "art novices" or "advanced amateurs," establishing differences between the ways these two groups viewed and interpreted art, I believe it would be very helpful for research to focus on the experiences and insights that lead to individuals developing out of the novice frame of mind into the more sophisticated level of seeing. The challenges of such a project would be defining these two categories (the Denver Art Museum let participants categorize themselves) and stimulating the growth of perceptive capabilities while respecting individual interpretations.

Perhaps interviews with museum docents (who are not artists or museum professionals) could serve as a control group of advanced amateurs. Interviews with these

individuals concerning their memories of meaningful experiences with art as well as having them talk about several pieces representative of a wide range of artistic styles would provide insight into the intellectual and emotional processes involved in aesthetic experience for this group of "advanced amateurs."

The next step would be to find a group of novice art viewers who could describe how they perceive art and who would participate in activities aimed at challenging them to see differently and to see more. Such activities might include, for example, having participants become "curators," whose responsibility it is to decide how pieces should be presented for a certain show. Such an activity would promote consideration of styles, themes, size of objects, overall aesthetic impact and more. This and other role-playing activities could promote imaginative ways of viewing art, giving participants license to speak with a voice of authority and competence. I believe that such imaginative activities can encourage individuals to evolve new modes of perception by encouraging them to take risks when interpreting art objects.

The last stage of such a project would be to interview the novice participants to determine how their ways of seeing and finding meaning in art had been affected. They would be asked to comment on the same pieces that the group

of museum docents had seen. Finding meaning and being able to explain how one arrived at an interpretation would be the standard for an "advanced amateur." Those participants who had become more perceptive viewers of art would then be interviewed about the meaningful experiences they had had with art objects.

A project such as this, dedicated to isolating events or thought processes that lead to aesthetic education, could make possible more deliberate programming in museums. Educators could focus on connections which enhance the relevance and meaning of art objects in their visitors' minds.

The Freshman English Tour is an attempt to create a cognitive experience for art novices, drawing on the skills they are developing in their English classes and transferring and developing those skills for the purpose of interpreting art objects. The research which supports the methodology for this tour is highly intuitive and philosophical, having little grounding in empiricism with the notable exception of the Denver Art Museum Interpretive Project.

There is a great need for experimentation and analysis in the field of museum education. An examination of current practices is necessary so that as the field and its practices grow and change there can be a defensible move in

the right direction rather than random change for the sake of change. Professionals in museum education should set a deliberate course of progress in this field so that it can no longer be labeled "the uncertain profession."[19]

Notes

[1] Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger and Jill Mattuck Tarule, Women's Ways of Knowing (Harper Collins, 1986), p. 101.
[2] Melora McDermott-Lewis, "Through Their Eyes: Novices and Advanced Amateurs," The Denver Art Museum Interpretive Project (Denver: The Denver Art Museum, 1990), p. 8.
[3] Ibid., pp. 9-10.
[4] Ibid., p. 11.
[5] Ibid., p.11
[6] Ibid. p. 13.
[7] Ibid., pp. 13-14.
[8] Ibid., p. 15.
[9] Ibid., p. 17.
[10] Ibid., p. 20.
[11] Ibid., p. 20.
[12] Ibid. P. 22-23.
[13] Ibid., p. 24.
[14] Czikszentmihalyi. "Facilitating the Aesthetic Experience," The Art of Seeing (Getty Museum, 1990), p. 168.
[15] "Museum Education and the Aesthetic Experience," Journal of Aesthetic Education, 28, No. 3 (1994), p. 111.
[16] Czikszentmihalyi, p. 144.
[17] "Museum Education and the Aesthetic Experience," p. 109.
[18] Ibid., p. 110.
[19] Stephen Dobbs and Elliott Eisner. "The Uncertain Profession: Educators in American Art Museums," *Journal of Aesthetic Education,* 21, 4, 1987, p.77.

CONCLUSION

There is a great need in museum environments to find ways of encouraging visitors to trust their own senses and intellects to find meaning and satisfaction in art objects. The process known as aesthetic experience is often obstructed by feelings of inadequacy and incompetence, leading to disengagement and frustration or to an over-reliance on emotional responses to art.

The theoretical background for the Freshman English Tour as presented in Chapter One is an attempt to describe the mystery-laden aesthetic experience so that a cognitive attempt can be made to recreate those aspects of the experience that might be influenced by external conditions. The outstanding factor described by all the theorists consulted for this project is a complete engagement with the object itself so that one temporarily forgets self and is able to see through the eyes of the artist.

The methods chosen for initiating this kind of complete engagement with art objects are observation of

detail which moves into analysis and interpretation, a common language for expressing what is seen, and a focus on primary art objects as opposed to a reliance on peripheral knowledge about an object.

In practice, the Freshman English Tour yields many valuable insights about how museum visitors respond when they are given the central role in their own aesthetic education. Many tour participants express a complete revision of their previous approach to art, most often finding that judgment keeps them from seeing and experiencing the ideas in the object. The focus of participant inquiry shifts from product to process, allowing the multiple meanings and ambiguities of an object to become positive and rewarding.

Accordingly, by engaging with the pieces chosen for the tour, participants cultivate skills for finding detail, connecting information, and intelligently interpreting art objects. These skills, if internalized by the participant, can form a basis for understanding other artistic expressions. The tour has the effect of opening minds to visual expression, exciting many art novices about the possibilities of art, and involving them in a holistic learning experience.

Holistic and transcendent thinking are required for engaging with art. Art, through its use of

symbolic, representational modes of expression, has the unique ability to integrate and distill culture, emotion, and ideas. Because art engages the whole person in its perception it can be the source of cathartic and emotionally and intellectually meaningful learning experiences. Empathy and analysis, emotion and intellect, specificity and transcendence form the basis for lasting exploration of self and the human environment. As a society and as individual human beings we can only benefit from expressions that reconnect us to a greater common cause. This is the real challenge of aesthetic education.

APPENDICES

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LANGSTON HUGHES

Dream Deferred

What happens to a dream deferred?
Does it dry up
like a raisin in the sun?
Or fester like a sore--
And then run?
Does it stink like rotten meat?
Or crust and sugar over--
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

Appendix A

WILLIAM STAFFORD

One Home

Mine was a Midwest home - you can keep your world.
Plain black hats rode the thoughts that made our code.
We sang hymns in the house; the roof was near God.

The lightbulb that hung in the pantry made a wan light, but we could
read by it the names of preserves--
outside, the buffalo grass, and the wind in the night.

A wildcat sprang at Grandpa on the Fourth of July
when he was cutting plum bushes for fuel,
before Indians pulled the West over the edge of the sky.

To anyone who looked at us we said, "My friend";
liking the cut of a thought, we could say, "Hello."
(But plain black hats rode the thoughts that made or code.)

The sun was over our town; it was like a blade.
Kicking cottonwood leaves we ran toward storms.
Wherever we looked the land would hold us up.

Appendix B

MY FOREBEARS WERE PIONEERS by Philip Evergood

and

"ONE HOME" by William Stafford

Description

Name the objects that you see in this painting.
What happens in the poem?
What kinds of shapes do you see in the painting?
How is the poem organized?

Analysis

Where do see repetition of shapes and colors in the painting?
Describe the patterns that are formed.
Are there any repetitions of sounds in the poem?
What is your sense of time in each piece?
Do the painting and the poem address the future, present or past?

Interpretation

Do the artists' use of time affect meaning in these pieces? How?
What is the main theme of each piece?
How would you describe the tone in each work of art?
Try to describe what the artists are trying to convey through the relationships portrayed in both the painting and the poem.

Judgment

Rate the poem and the painting on a scale of one to ten.
How could the artist have improved the rating?

Appendix C

N. SCOTT MOMADAY

Earth and I Gave You Turquoise

Earth and I gave you turquoise
when you walked singing
We lived laughing in my house
and told old stories
You grew ill when the owl cried
We will meet on Black Mountain

I will bring corn for planting
and we will make fire
Children will come to your breast
You will heal my heart
I speak your name many times
The wild cane remembers you

My young brother's house is filled
I go there to sing
we have not spoken of you
but our songs are sad
When moon woman goes to you
I will follow her white way

Tonight they dance near Chinle
by the seven elms
There your loom whispered beauty
They will eat mutton and drink coffee till morning
You and I will not be there

I saw a crow by red rock
standing on one leg
it was the black of your hair
The years are heavy
I will ride the swiftest horse
You will hear the drumming hooves

Appendix D

OCTOBER WIND AND SUNLIGHT IN THE TREES by Charles Burchfield
and
EARTH AND I GAVE YOU TURQUOISE by N. Scott Momaday

Description

Name as many of the objects in the painting as you can.
Describe the lines in the painting.
What are the basic events of the poem.
Who is speaking in the poem?

Analysis

What are the main colors in the painting?
Where are the areas of light and dark?
Where do you enter the painting and how does your eye move through it?
Are there any patterns formed by lines, shapes or colors?

Is there a sense of movement in the painting?
How would you describe the rhythm of the poem? Why?

Note examples of the use of such techniques as personification and alliteration in the poem. Are events happening in the present, future or past?

Interpretation

How does the use of time affect meaning in the poem? Is there a sharp distinction made between past present and future?
What is your sense of time in the painting?

How do the painter and the poet feel about nature? Why?
Do you get a sense of nature as active or inactive in these pieces?
Comment on the presence of humans in these pieces
and how that presence contributes to meaning.

Appendix E

GEORGIA MUSEUM OF ART

Evaluation of the Freshman English Tour

Thank you for taking the time to respond to these questions.
The information and opinions you give are used to develop better programs.

1. In general, do you enjoy visiting art museums?

2. Did you enjoy the Freshman English Tour? Why or why not?

3. Did you feel involved in the activities? If not, how might you have been involved?

4. Could you suggest positive changes that could be made in this tour?

5. Would you enjoy a writing assignment that deals with art?

6. Would you like to come to the museum again?

Appendix F

Thank you for taking the time to respond to these questions.
The information and opinions you give are used to develop better programs.

1. In general, do you enjoy visiting art museums?

Yes. It is not everyday that you have an opportunity to be exposed to art.

2. Did you enjoy the Freshman English tour? Why?

Yes. We were able to participate and feel like a part of the discussion.

3. Did you feel involved in the activities? If not, how might you have been involved?

Yes. She asked questions and wanted everyone to feel like a part of the discussion.

4. Could you suggest positive changes that could be made in this tour?

Overall, I think it went very well.

5. Would you enjoy a writing assignment that deals with art ?

Maybe. It may be a little difficult but with help it could be very interesting.

6. Would you like to come to the museum again?

Yes.

Appendix G

Thank you for taking the time to respond to these questions.
The information and opinions you give are used to develop better programs.

1. In general, do you enjoy visiting art museums?
   yes

2. Did you enjoy the Freshman English tour? Why?
   yes, I liked it because it added some variety to our curriculum. I had never realized how easily a painting can tell a story. It was very interesting to me personally because I am an English & education major w/ a strong interest in art. The tour kind of combined the two.

3. Did you feel involved in the activities? If not, how might you have been involved? yes - Jenni was great. She was so excited about the art that it made us excited about it also. She didn't just stand in front of us + talk to us about the painting, she involved us by asking us questions + asking for our opinions.

4. Could you suggest positive changes that could be made in this tour?
   More time allowed

5. Would you enjoy a writing assignment that deals with art ?
   yes

6. Would you like to come to the museum again?
   yes

Appendix H

Thank you for taking the time to respond to these questions.
The information and opinions you give are used to develop better programs.

1. In general, do you enjoy visiting art museums?

Yes

2. Did you enjoy the Freshman English tour? Why?

Yes but I would rather walk around on my own because I could choose different paintings to look at and the next person may choose different paintings.

3. Did you feel involved in the activities? If not, how might you have been involved?

Yes the tour guide asked interesting and insightful questions about the paintings that evoked discussion for the class.

4. Could you suggest positive changes that could be made in this tour?

Let the students go on their own and allow them to make their own interpretations about a painting without being swayed by a tour guide.

5. Would you enjoy a writing assignment that deals with art ?

Yes

6. Would you like to come to the museum again?

Yes

Appendix I

Thank you for taking the time to respond to these questions.
The information and opinions you give are used to develop better programs.

1. In general, do you enjoy visiting art museums?
yes I enjoy visiting museums once in a while

2. Did you enjoy the Freshman English tour? Why?
yes b/c we got a chance to understand the painting instead of just looking @ it and passing it by.

3. Did you feel involved in the activities? If not, how might you have been involved? yes I felt involved ... everyone had the opportunity to get involved

4. Could you suggest positive changes that could be made in this tour?
No, I really enjoyed it ... our leader was very enthusiastic so it made it fun!

5. Would you enjoy a writing assignment that deals with art ?
Not really b/c to me having to turn art into a paper would take away from the enjoyment of art

6. Would you like to come to the museum again?
yes, we definitely could have gone on longer on our first visit, so visiting again would be fun!

Appendix J

Thank you for taking the time to respond to these questions.
The information and opinions you give are used to develop better programs.

1. In general, do you enjoy visiting art museums?

yes

Yes, it was ok

2. Did you enjoy the Freshman English tour? Why?

yes, but I would have liked more time although I know that was impossible

It was different, but interesting.

3. Did you feel involved in the activities? If not, how might you have been involved?

yes, but I can see how others did not

yes

4. Could you suggest positive changes that could be made in this tour?

Not so slow -> so we don't lose interest

It could be more reactive

5. Would you enjoy a writing assignment that deals with art ?

yes

yes

6. Would you like to come to the museum again?

yes

yes

Appendix K

Thank you for taking the time to respond to these questions.
The information and opinions you give are used to develop better programs.

1. In general, do you enjoy visiting art museums?
yes!

2. Did you enjoy the Freshman English tour? Why?
Yes, I don't think that I will ever look at a painting again without doing the four part analysis. It helps to do that rather than just saying "This is good/bad"

3. Did you feel involved in the activities? If not, how might you have been involved?
yes, I did feel involved.

4. Could you suggest positive changes that could be made in this tour?
It should be longer! I didn't want to leave

5. Would you enjoy a writing assignment that deals with art ?
yes.

6. Would you like to come to the museum again?
yes, without a doubt!

Thank you for taking the time to respond to these questions.
The information and opinions you give are used to develop better programs.

1. In general, do you enjoy visiting art museums?

Yes

2. Did you enjoy the Freshman English tour? Why?

Yes, our guide was knowledgeable and enthusiastic

3. Did you feel involved in the activities? If not, how might you have been involved? Yes

4. Could you suggest positive changes that could be made in this tour?

Make it longer or have guide be quicker

5. Would you enjoy a writing assignment that deals with art ?

No

6. Would you like to come to the museum again?

Maybe

Appendix M

Thank you for taking the time to respond to these questions.
The information and opinions you give are used to develop better programs.

1. In general, do you enjoy visiting art museums?

This is the first art museum I have visited.

2. Did you enjoy the Freshman English tour? Why?

Yes. It was interesting & informative

3. Did you feel involved in the activities? If not, how might you have been involved?

Yes

4. Could you suggest positive changes that could be made in this tour?

It was already positive

5. Would you enjoy a writing assignment that deals with art ?

No

6. Would you like to come to the museum again?

Yes

Appendix N